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were continually written by the composer for various performances of his works, which were afterwards lost; and that the scores as they now appear are but skeletons of what was really heard by an audience during Handel's lifetime. There can be little question that the true office of an artist who undertakes to supply accompaniments to these Oratorios is not so much to write from himself as from Handel; to allow the score of the composer, in fact, to suggest what he would probably have added; and it is because Mr. Sullivan has reverently followed this plan throughout his arduous task that he is entitled to our thanks. In many of the choruses the richness of the wind instrument parts added materially to the vocal effect; and if in some instances the brass was somewhat too prominent, it was rather the fault of the executant than the author. The centre of attraction amongst the solo singers, Mr. Sims Reeves, was listened to with a breathless interest throughout the evening which amply proved the estimation in which he is held as an exponent of sacred music. His delivery of the fine recitative, "Deeper, and deeper still," was so full of tender pathos that the audience would have willingly had it all over again, to the utter detriment of the continuity of the work, but Mr. Reeves wisely remained inflexible to the general voice, and the Oratorio was allowed to proceed. The beautiful air, "Wait her, angels," was also given with his usual truthful feeling; and, although in the more energetic music which fell to his share he was evidently struggling with the effects of a severe cold, he sang it with a dramatic vigour which made every phrase tell upon his hearers. Miss Banks was highly effective in all her songs; "The smiling Dawn" especially, being rendered with the utmost refinement, and the better known "Farewell, ye limpid streams" being also given with the most touching expression. Mdlle. Drasdil's voice seemed scarcely suited for the music of Storge; but she sang with much earnestness, and gave good effect to the song, "Scenes of horror." Signor Foli was thoroughly competent in the music allotted to him, particularly distinguishing himself in the recitative and air with which the Oratorio commences; and Madame E. Cole and Miss Mayfield also lent valuable assistance in the minor parts. Mr. Barnby has every reason to congratulate himself upon the admirable manner in which his choir sang the noble choruses throughout this work. We may especially mention, "When His loud voice," "In glory high," and "How dark, O Lord, are Thy decrees," in which the tone came out with magnificent effect; and in almost every instance the points were attacked with a vigour most remarkable in so young a choir. Again, the precision with which the often recurring phrase, "Whatever is right," was given, has never been surpassed by any body of choristers within our recollection; and the effect of this wonderful music, so wonderfully interpreted, was perfectly electrical upon the audience. This concert has fairly tested the powers of the choir; and, considering how short a time can have been devoted to rehearsing the very difficult music of this little known Oratorio, we may reasonably conclude that it is fairly able to grapple with the difficulties of the very highest choral works. Mr. Barnby's beat throughout the evening was perfectly intelligible and steady; and the very few instances of wavering arose solely from the want of watchfulness of the *baton* on the part of the choir, especially in starting a chorus, or in changing the *tempo*. In conclusion, we may say that we sincerely trust *Jephtha* will not again be allowed to rest undisturbed by Handel lovers; for those who have not heard it will be too glad to become acquainted with its many beauties, and those who have will, we are certain, be delighted at the opportunity of renewing the pleasure it has afforded them.

MR. HENRY LESLIE'S CONCERTS.

THE first concert of Mr. Leslie's choir for the present season, took place at St. James's Hall on the 4th ult., when a most interesting programme was rendered with the

utmost success. Mendelssohn's exquisite and sympathetic music to a "Midsummer Night's Dream," which opened the performance, was given in its entire form; and we need scarcely say was listened to with delight; the "Wedding March," magnificently played, exciting the audience even to more than ordinary enthusiasm; and the Clown's "Funeral March," (one of the most wonderful instances of solemn burlesque in the whole range of musical composition) eliciting an encore which Mr. Leslie was not proof against. Nothing new can be said of the late Samuel Wesley's fine Motett, "In exitu Israel;" nor, indeed, is it necessary again to chronicle the perfect manner in which it was sung by Mr. Leslie's choir: so exquisitely indeed was it given that had the conductor yielded to a somewhat numerous demand for its repetition, we believe the majority of the audience would have been gratified. Schubert's Cantata, *The Song of Miriam*, improves upon acquaintance. It is certainly unequal in merit; but it contains so much grand solid choral writing—especially in the movement descriptive of the overthrow of Pharaoh and his host—that it will doubtless find its place in the programmes of numerous choral Societies, although we question whether it will often receive such justice as was done to it by the forces under Mr. Leslie's direction. The soprano solo, too, was given by that pains-taking artist, Miss Edith Wynne, with good musical feeling and truthful expression. The solo pianist was Madame Schumann, who played Mendelssohn's Concerto in D minor, with a thoroughly intellectual conception of the author's meaning, and an executive power which ensured the earnest attention of the audience to the final note, when a burst of applause rewarded her efforts; and it was with difficulty that she retired, even after curtsying her acknowledgments on being recalled to the orchestra. In the pianoforte part of Beethoven's *Choral Fantasia*, she was equally successful; and, indeed, we may say that we have rarely heard this beautiful work more delicately rendered, both voices and orchestra being well under command throughout. During the evening Miss Edith Wynne sang with much effect Macfarren's graceful and expressive song, "Ah! why do we love?" and we must not omit to mention that in the music to the "Midsummer Night's Dream," Miss Emma Charlier lent most valuable aid. The concert concluded with Mozart's Overture to *Zauberflöte*. The second concert on the 18th ult., was chiefly devoted to unaccompanied music for the choir. Amongst the novelties in the first part were an excellent part-song by Mr. Henry Smart, "Now May is here," Mr. Sullivan's highly effective "Joy to the Victor," which has already been given at the Crystal Palace, and a very graceful and melodious Serenade, "Daylight is fading," by Mr. Henry Leslie, the *pianos* in which were so delicately given as to make us regret the gradual lowering of the pitch, which seems almost inseparable from such an excessive diminution of the tone. This beautiful part-song was most decisively encored. Mr. G. A. Macfarren's Cantata, for female voices, *Songs in a Cornfield*, (the poetry by Christina Rossetti) which was performed for the first time, had more justice done to it by the solo singers than the choir. Madame Bodda-Pyne, Miss Emma Charlier and Madame Sainton-Dolby were the principal vocalists, and sang most exquisitely the whole of the music allotted to them; Madame Dolby especially giving the quaint song "There goes the Swallow," with so much effect as to receive a genuine encore. Madame Pyne, too, sang the somewhat declamatory solo, "Deeper than the hail can smite," in her very best style, and was rewarded with well-merited applause. The choruses are instinct with dramatic feeling; the pathetic choral lament, "Then listless Marian," and the highly characteristic one, commencing, "A silence," being particularly happy specimens of the composer's power of sympathetically colouring the words of the poet. A pastoral character runs throughout the accompaniment, which is written for pianoforte, harp and harmonium, and in many parts so exquisitely woven in with the voices as to require competent executants at each instrument. On this occasion they were very excellently

played by Mr. J. G. Callcott, Mr. J. C. Ward, and Mr. J. Cheshire. In the second part Mr. G. A. Macfarren's part-song, "The Three Fishers," was encored, a compliment due alike to the excessive merit of the composition and the perfection of its execution; and a part-song, "You stole my love," by Walter Macfarren (performed for the first time), so thoroughly pleased the audience, with its tripping and melodious subject, as to compel Mr. Leslie again to yield to the universal demand for an encore. Vocal solos were given with much success by Madame Sainton-Dolby and Mr. Vernon Rigby, the latter materially adding to his rapidly increasing reputation by a most artistic delivery of Haydn's, "In native worth."

OUR readers will deeply regret to hear of the death of Mr. Harris, the organist of the Collegiate Church, Manchester. The deceased gentleman was born in London, in 1799, and was consequently in the 70th year of his age. He was a Chapel Royal boy for seven years, under Mr. Stafford Smith, and one of his most eminent contemporaries was Mr. Goss, of St. Paul's. He came to Blackburn in February, 1828, where he remained for three years, when he was appointed choirmaster of the Manchester Collegiate Church; and on the death of Mr. Sudlow, succeeded to the position of organist, which he held up to the day of his death. Mr. Harris was an excellent musician, and composer of three services, several anthems, and chants, all of which are of very considerable merit.

WE are requested by the Honorary Secretary of the New Philharmonic Society, Uxbridge, to state that Mr. Adler, a resident townsman, has been appointed conductor of the Society, in the place of Mr. F. Scarsbrook.

By the Calendar of the Tonic Sol-fa College, which has been forwarded to us, we learn that much has been already effected towards the spread of the system by granting certificates to those who are desirous of becoming teachers. The object of this College, the constitution of which was agreed to at a meeting of members at Plaistow, on the 1st January, is to "issue certificates in four grades," to promote classes "for the study of harmony, analysis, and elementary composition," to offer prizes to pupils "who pass special re-examination in the certificates," and to hold occasional meetings "for the delivery of lectures and lessons on topics of present interest." Such energetic action shows that the disciples of this movement are thoroughly in earnest.

THE first meeting of the stewards of the approaching Worcester Musical Festival, was held at the Guildhall on Saturday, the 30th January. The Mayor (F. Woodward, Esq.) presided. Thirty gentlemen attended. The total number of stewards is sixty-four. It was proposed by the Hon. C. G. Lyttleton, M.P., seconded by the Rev. J. Pearson, that Dr. Williams be requested to continue the duties of honorary secretary. Dr. Williams said that he would gladly render all possible assistance. He announced that the Dean and Chapter had courteously granted the use of the Cathedral and College Hall, that the Queen had graciously consented to patronise the Festival, and that the Bishop of the diocese had kindly accepted the office of President. The days fixed for the celebration are the 7th, 8th, 9th, and 10th of September next. Mr. Done was unanimously appointed conductor, and authorised to engage the best vocal and instrumental talent that can be obtained. The Mayor, the Rev. J. Pearson, the Rev. R. Cattley, the Rev. T. L. Wheeler, jun., H. Allsopp, Esq., T. Rowley Hill, Esq., J. Whitmore Isaac, Esq., W. Done, Esq., and Dr. Williams were elected as the Executive Committee.

THE contradictory reports which have been in circulation for some time respecting our Italian Opera houses will not be set at rest by the letter of Mr. Costa, printed in the *Daily News* of the 20th ult., in which he states that he has not resigned his "position as Director

of the Opera," but that he has "refused an engagement for the ensuing season." How Mr. Costa can hold his position as Director, whilst he refuses to accept an engagement for the ensuing season, we are at a loss to imagine. Should we lose his services as conductor, we need scarcely say how deeply we shall regret it; but as he assigns as his reason for taking this step that the engagement offered to him would deprive him of the independent control which he has so long exercised in the selection and direction of the orchestra and chorus, we believe that the decision he has arrived at will be heartily approved of by all well-wishers to the establishment with which he has been for many years so honourably connected.

THE Anniversary Festival of that excellent Charity, the Royal Society of Musicians, will take place on Wednesday, the 3rd inst., at the Freemasons' Tavern; the Right Hon. Lord Stanley, M.P., in the chair. Several eminent vocal and instrumental artists have kindly volunteered their services on the occasion.

MISS LAURA CANHAM (pupil of Mr. Lansdowne Cottell) gave her second Concert at the Beaumont Institution, Mile End, on the 8th ult. Miss Canham was highly successful in all her vocal solos, especially in the canzonet, "I'm a fishermaid," which gained an unanimous encore. She also joined Mr. Walter Reeves in Balfe's duet, from *Keolanthe*, "List, dearest, list," which was given with much effect by both singers. The other vocalists were Miss Kate Shirley, Miss Lily Simister and Mr. Albert James, all of whom were received with the utmost favour. Miss Ellen Jarman played Weber's *Concertstück* with much brilliancy, and was loudly applauded, as was Mr. Lansdowne Cottell, after a performance of "The Carnival of Venice." Mr. Cottell also accompanied.

ON Monday evening, the 8th ult., Mr. Henry Sterne, assisted by Miss Ellen Glanville, gave his Musical Entertainment, entitled "London in the Olden Time," at Camden Hall, Camden Town, on behalf of a benevolent Society. The Entertainment was one of much interest, independently of the musical illustrations, which were rendered with great ability. Miss Glanville sang Randegger's "Joyous Life," the old songs, "Come, lasses and lads," and the "Bailiff's Daughter"; and Mr. H. Sterne gave several songs with such success as to cause them to be re-demanded.

THE Members of the "St. Philip's Choral Class" gave their last Concert before Lent on Tuesday evening, the 9th ult., in the Boys' School Room, Mount Street, Bethnal Green Road. The first part comprised selections from the *Messiah*, 12th Mass, *Eli*, &c. The second part consisted of songs, duets, part-songs, &c. During the evening two pianoforte duets were played by Messrs. Jopp and Sarvent. The Concert gave great satisfaction to a numerous audience. Mr. J. A. Jopp presided at the pianoforte, and Mr. G. A. Sarvent (Organist of St. Michael's, Shoreditch) conducted.

THE Choir of St. Saviour's, Pimlico, gave its second annual Concert, at the Pimlico Rooms, on the 8th ult., before a large audience. Several glees and part-songs were well rendered by the Choir, especially the "Sailor's Song," (Hatton), Webbe's "Mighty Conqueror," and "Comrades in Arms," which last gained a well merited encore. Great praise is due to Mr. G. R. Egerton for the admirable manner in which he has trained this body of singers to perform secular as well as sacred music. In the instrumental part of the programme Miss Marian Buels obtained the greatest share of applause, for her pianoforte solo. Mr. Julian Egerton's clarinet solo was also effectively given, and well received. Of the vocal soloists the favourite of the evening was Mdlle. Marie Gondi, whose rendering of "In Questo Semplice" was highly successful. Messrs. Small, Parkin, Davies, and Ivers, also sang their respective songs in an able manner. Messrs. C. S. Jekyll and G. R. Egerton accompanied the vocal music with skill and judgment.